Canadian FILM WEEKLY

Vol. 35, No. 17 PUBLISHED BY THE MOTION PICTURE INSTITUTE OF CANADA Toronto, May 8, 1970

British films for U.S., Canada via Continental

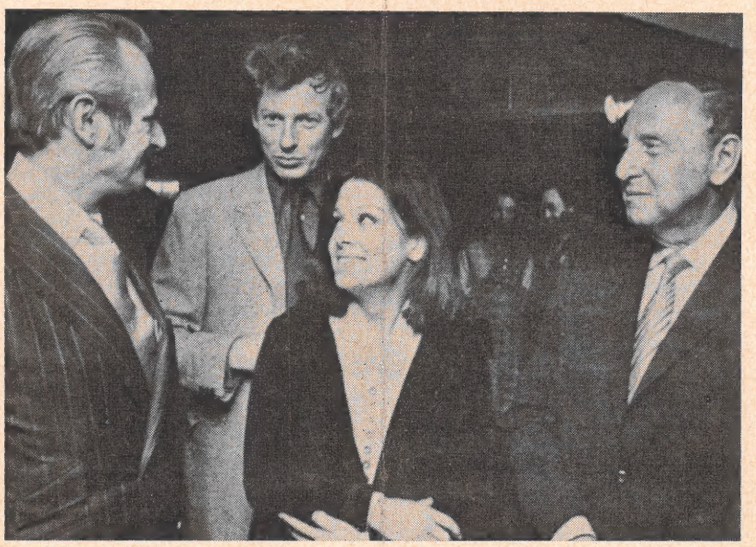
The Walter Reade Organization has acquired distribution rights for the U.S. and Canada to two British motion pictures, Entertaining Mr. Sloane and Spring and Port Wine, from Anglo-Amalgamated Film Distributors, Ltd.

Entertaining Mr. Sloane is the motion picture version of playwright Joe Orton's black comedy which scored heavily on Broadway two years ago. It co-stars Beryl Reid, Peter McEnery and Harry Andrews in the tale of an ammoral young man who moves in with a brother and a sister and gets entangled in a love triangle. It was directed by Douglas Hickox.

Spring and Port Wine stars James Mason and Susan George and was directed by Peter Hammond. Based on Bill Noughton's hit play, it is a comedy drama about the generation gap. The budget for the two productions exceeded five million dollars.

Both films which will be distributed by Continental, motion picture division of the Walter Reade Organization, are scheduled for summer release.

Tom F. Glynn, Ottawa, vice-president of Crawley Films Ltd., was elected president of the Association of Motion Picture Producers and Laboratories of Canada at its 22nd annual meeting.



American International president James H. Nicholson (left), and AIP board chairman Samuel Z. Arkoff (right), attended the launching, in London, of the start in production of Wuthering Heights. In the centre are Robert Fuest, director of the film, and Anna Calder-Marshall, who plays the key role of Catherine.

Variety Clubs to benefit from AIP world premieres

In consideration of Variety Club International's philanthropic activities promoting the welfare of youth throughout the world, American International is making available its forthcoming production of Wuthering Heights for world-wide premieres under sponsorship of local Variety tents, it was announced by AIP president, James H. Nicholson, and chairman of the board, Samuel Z. Arkoff.

There will be a series of gala events taking place in each of 31 cities in the U.S., including Hawaii, plus Tents in Toronto, Mexico City, London, Dublin, Vancouver, Israel and the Channel Islands, where the Variety Club supports local charities. Nicholson and Arkoff made the announcement last week at an American International Pictures luncheon before 500 Variety Club International Barkers attending a convention held at the Americana Hotel in San Juan, Puerto Rico.

The AIP executives stated that all proceeds from the premieres will benefit local tents. "As a result, the plan should provide one of the most effective fund raising projects in Variety Club history," they stated. "Considering its world-wide scope, the charity premieres could conceivably add a total of $1,000,000.00 to local funds."

Still in production on the Yorkshire moors in England, Wuthering Heights, which stars Anna Calder-Marshall as Catherine and Timothy Dalton as Heathcliff, is slated for release in January, 1971. This allows sufficient time for proper planning to insure the success of each benefit premiere.

Barkers attending the luncheon were shown a specially produced five-minute Wuthering Heights featurette containing important scenes which introduced the principle characters.

All AIP exchanges and field men (Astral Films in Canada) are being encouraged to put their full exploitation effort behind the premiere showings. They will be provided with full promotional materials, and be well briefed to help barkers of Variety Club tents organize their events.

"It is only natural that we should back the efforts of the only industry charity organization, whose membership is comprised of every segment of show business. With this gesture, we are setting up the first lineup of fund raising drives tied into one motion picture, and we intend it to be a phenominal success," they stated.

Selection of Wuthering Heights as a vehicle for promotion of Variety Club activities was deemed singularly appropriate by the American International Pictures' executives. "The film's story is the drama of young people raised in a harsh, poverty-stricken environment. We consider it directly related to the main focus of Variety Club welfare programs . . . the assistance of deprived children around the world."

MGM seeks recovery via 4 court actions

MGM has instituted four actions in the New York Supreme Court against Allen Klein and his companies, ABKCO Industries Inc., Reverse Producers Corp. and Chips Distributing Co., to recover an aggregate of $2,191,000.

The actions involve claims for partial financing and completion funds on two pictures, Mrs. Brown You've Got a Lovely Daughter and Stranger III; and claims for records manufactured and delivered by MGM for distribution by Chips Distributing Co. in the Philadelphia area for which MGM was never paid. The actions also seek repayment of advances by MGM to the predecessor of ABKCO Industries Inc., Cameo Park Records, Inc., for which MGM was the U.S. distributor. The largest single claim is in connection with the picture Stranger III for approximately $1,243,000.

Airport breaks records at Radio City in N.Y.

Universal's Airport, in rolling up $122,136 in the first four days of its ninth week at New York's Radio City Music Hall, has passed the $2 million mark ($2,081,907) after 60 days of its world premiere engagement at the theatre. It passed the $2 million figure in its 59th day.

There are perhaps more small, independently owned theatres in operation across the country than there are powerful, circuit-owned showcases. And yet, these small theatres find it extremely difficult to book a worthwhile picture at terms which will assure their survival.

In **Greater Amusements** magazine, an editorial reads, "the film distributors say that some are not worth going after for solo booking unless the exhibitor "comes and gets it" and then it's at a flat rate after the picture has been "milked dry" in the area by larger and more powerful theatres. This of course would seem to mean that only the circuit type of theatre exhibition, whether a conventional or a drive-In, is all the industry is really concerned about. On the face of it, one assumes this to be true, since it's the way most major film distributors today aim their selling dollars only to those specific outlets. Being able to gross more from such an exhibition without spreading their sales cost to them is one argument given and the other is that, that is where the real cream of dollar returns comes from fast."

Since I've been with **Canadian Film Weekly,** I've met several small-theatre owners who have described their serious problems — problems which tend to take root at the distribution stage of the motion picture industry. The operators feel that they are being short-changed, feel that they are taking on the role of the second-class underdog. Small business practice is, and always has been, as much a part of our economy as the large ventures, and as in any business, the paying public deserves the best that money can buy. If distributors want the movie-goers to keep returning to the theatres, then the best possible product must be supplied — the same product that is creating box-office triumphs at the larger, more powerful theatres. And if distributors wish to make as much money as possible, then they should attempt to understand the predicament which faces the smaller theatres. They, too, can be beneficial to the distritbutors' pocketbooks.

* * *

A beautiful little short film, **Afrodisiak** by **Canadian André Gagnon** is having its distribution problems. What can be significantly developed with only a bit of light and a woman as a theme is the basis of a Afrodisiak, and Gagnon, in what I think is his first major film, jumps his hurdles admirably.

He is very aware of the objective but subtle play of dark and light on the female form under examination, and he works in a series,

view from the topp

By GARY TOPP

endlessly studying and exploiting his subject. Seen through the very limiting frame of his viewfinder, Gagnon's selective vision has produced a remarkable variety of inspired photographs whose classic simplicity has culminated in a moving series of metaphors depicting the goddess of love — an experience of beauty, pleasure, love and joy. (16mm and 35mm with exceptionally stereo sound). Any parties interested in contacting Gagnon with regards to distribution or exhibition can reach him at **Film Canada.**

* * *

David Cronenberg, a 27-year-old **University of Toronto** graduate, has just completed his second feature film entitled **Crimes Of The Future** (35mm/colour). Crimes is a science-fiction type movie concerning the **House of Skin,** an institute which appears to concern itself with research into skin diseases, but which actually concerns itself with some very different practices.

Although Crimes has what you might call an all-star cast, the real attraction of the film is the 'futuristic' architecture of **Toronto's McLaughlin Planetarium, The Ontario Science Centre,** various new development sites of **The University Of Toronto, The Clarke Institute,** and **The St. Lawrence Centre,** all perfectly blended to form the most exciting sci-fi asylum you ever saw. I understand that Cronenberg is also seeking Canadian distribution. It disturbs me that he, Gagnon and several other filmmakers from Canada have produced some exciting works which nobody wants to touch.

* *

As this is my last column for **Film Weekly,** I wanted to thank all the people with whom I have had a very delightful and rewarding association. I also wanted to give my final impressions of the industry as it presently stands.

But reading in **Today's Cinema,** columnist **David Lewin** had two extremely timely articles on the present state of the movie business. I'll quote him: "Otto Preminger, beaming and benevolent, has been in **London** on his way to **Cannes** where his film **Tell Me That You Love Me, Junie Moon** is the official **American** entry. Mr. Preminger is always a pleasure: although this time he has some sharp words to say about some of the current film industry executives: 'They are so busy retrenching that they don't see that some of the trenches they are digging may become graves.' He sees the time when the traditional distributor will disappear and producers, raising money themselves for each film, will sell directly to the cinema owner. 'There could be perhaps four showings a year of new films in New York and other key cities — like the fashion collections which are held now in the garment trade. The exhibitors would come up, see the films, and bid for them. In some cases the cinema owners will back films themselves together with the producer, thus saving the 30 per cent which the distributor charges.'

It is an interesting theory which Mr. Preminger rounds off sharply with this comment: **'The present problems are being brought about by the ineptness of most film companies' management.'"**

In an article in the **Daily Express** analysing the current crisis, **Victor Davis** writes: "Too many good films lose money because they are shown to the wrong audiences in the wrong places at the wrong time.' It is always instructive to consider the film industry as others see it, and although it may occur to many within the industry that they are making changes and becoming more flexible and realistic, in fact the public is still ahead of the industry in many of its attitudes and opinions."

Warner Bros. sales meet for Woodstock & Chisum

Warner Bros. recently held a division managers sales meeting in New York under the leadership of Leo Greenfield, the company's vice-president and general sales manager.

The meeting was devoted to discussions of the distribution of Woodstock, the record - breaking Warner Bros. hit which is only at the beginning of its national release, and Chisum.

CINEMATION

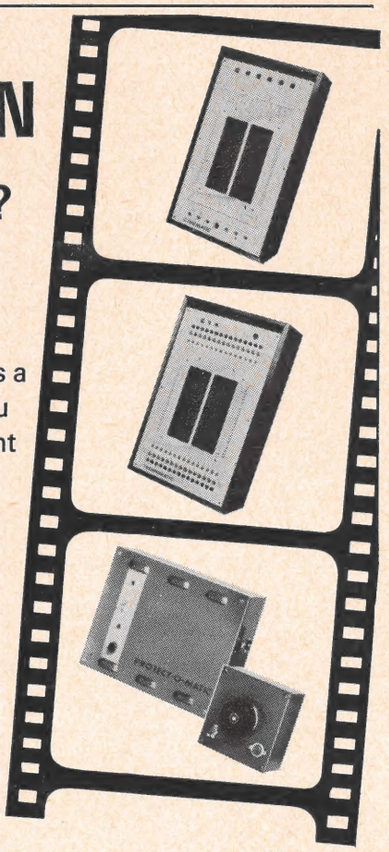
What's it to you?

Your projectionist freed safely for other duties. Your total presentation programmed in advance. Your audience enjoys a better overall performance. You get a more economical, efficient theatre operation.

How's that for starters?

RANK AUTOMATION EQUIPMENT has proved a profitmaker in hundreds of theatres since 1954. Installing RANK could prove profitable for you. Get the details from:

Canada's Theatre Supply House



General Sound AND THEATRE EQUIPMENT LIMITED

Branches across Canada

Canadian FILM WEEKLY

Vol. 35, No. 17 May 8, 1970

Editor: ED HOCURA

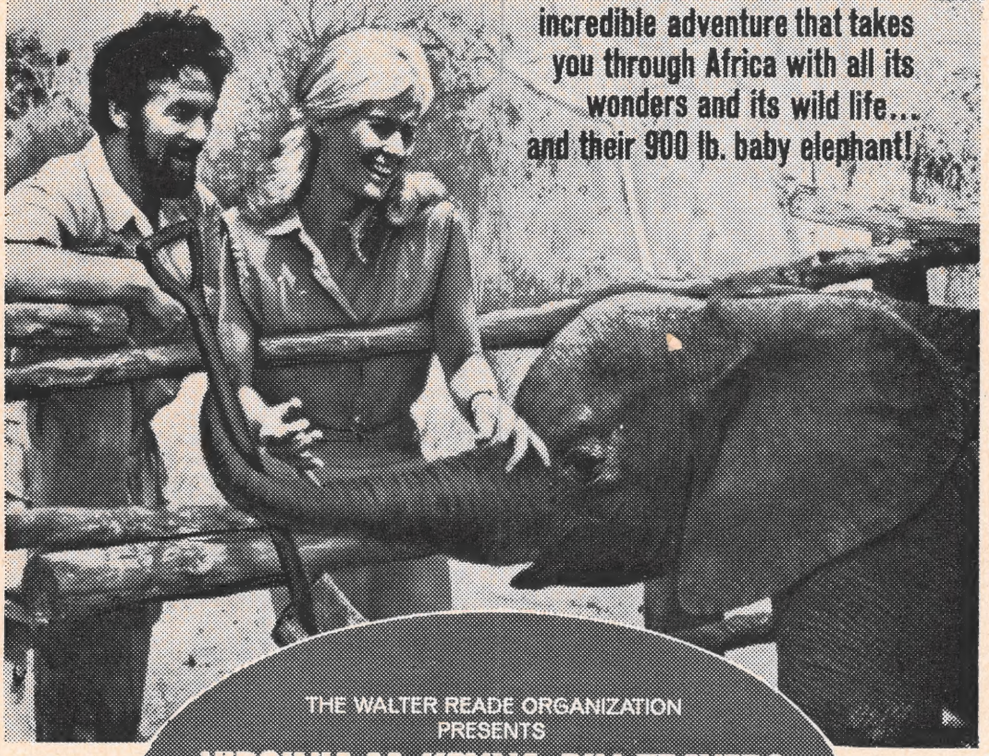
CANADIAN FILM WEEKLY
175 Bloor St. East, Toronto 5, Ont.

Published by
Motion Picture Institute of Canada,
175 Bloor St. East, Toronto 5, Ontario
Canada • Phone 924-1757
Price $7.50 per year

FOR "FAST" BOX-OFFICE ACTION

MEET "SLOWLY"—THE ELEPHANT WHO ADOPTED THAT "BORN FREE" COUPLE!

Delight with Virginia McKenna and Bill Travers on their incredible adventure that takes you through Africa with all its wonders and its wild life... and their 900 lb. baby elephant!

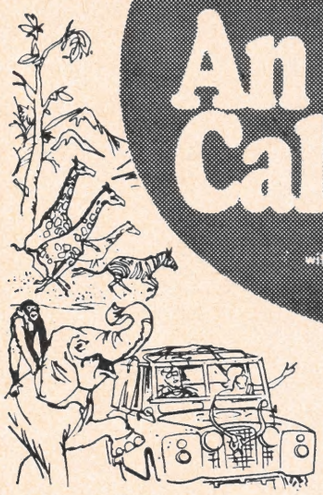


THE WALTER READE ORGANIZATION PRESENTS

VIRGINIA McKENNA · BILL TRAVERS in

An Elephant Called Slowly

with GEORGE ADAMSON as Himself



Written and produced by
BILL TRAVERS and JAMES HILL
Directed by
JAMES HILL
Music by
BERT KAEMPFERT and HOWARD BLAKE
A MORNING STAR PRODUCTION
COLOR by Movielab® Released by Continental

International Film Distributors LIMITED

TORONTO · MONTREAL · WINNIPEG · CALGARY · VANCOUVER · SAINT JOHN

IT'S MY BAG

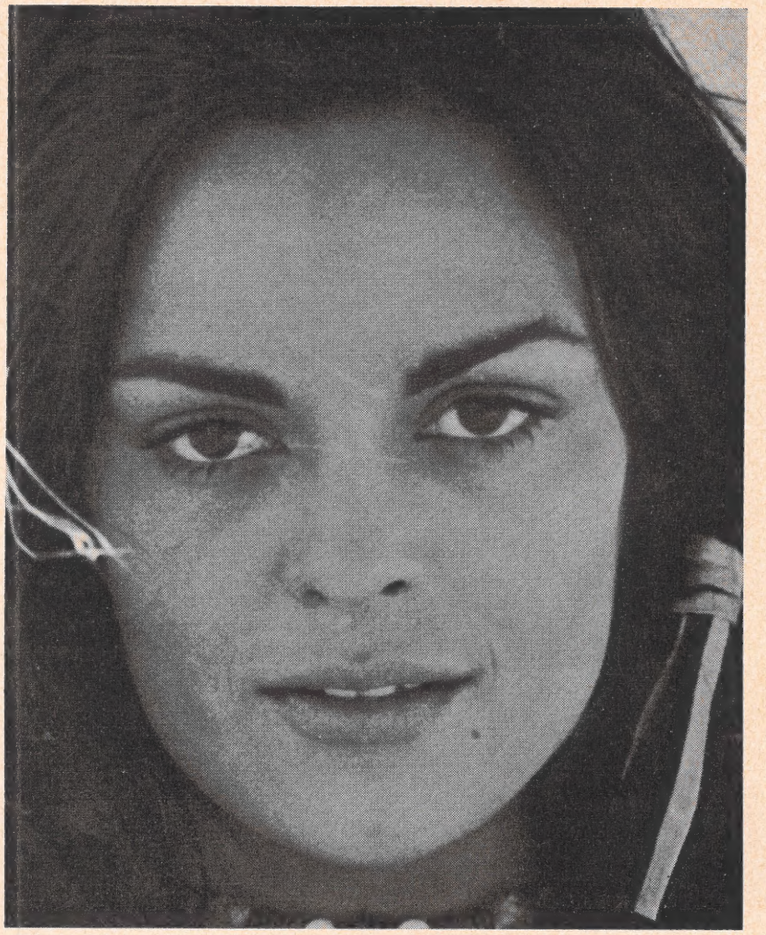
By Ed Hocura

PARAMOUNT: THE 1970 LOOK: Having recovered from the devastating reviews inflicted on **The Adventurers** by critics everywhere, **Paramount Pictures** face the future with renewed hope. The coming weeks will see them release an unprecedented lineup of star-studded features, and exhibitors should be heartened to know that there is something for all tastes. What surprises me about the **Paramount** lineup is that few newspapers have seen fit to make use of the publicity package mailed to them in recent weeks Unless it was because none of the stories in the package made mention of the fact that **Paramount** was on the brink of extinction, which would have made interesting reading for newspaper subscribers. But the fact that **Paramount** is far from being on the brink of extinction is the kind of news that every entertainment page in the country should prominently display. Especially with ready-for-release pictures like **The Out-of-Towners,** with **Jack Lemmon** and **Sandy Dennis;** A **Hall Of Mirrors,** with **Paul Newman** and **Joanne Woodward; Norwood,** with **Glenn Campbell** and **Kim Darby; Little Fauss** and **Big Halsy,** with **Robert Redford** and **Michael J. Pollard; On A Clear Day You Can See Forever,** with **Barbra Streisand** and **Yves Montand; Darling Lili,** with **Julie Andrews** and **Rock Hudson,** and **Catch 22,** with **Alan Arkin, Richard Benjamin, Jon Voight, Paula Prentiss, Tony Perkins** and **Orson Welles.** What is interesting to note about the **Paramount 1970 Look** is that no one can say that the lineup of pictures is aimed at a specific age group. I, for one, am tired of hearing that the majority of moviegoers today are made up of people in the 18-25 age group. And after reading the news releases in the publicity package, I found nothing that indicated that each picture was made with only one particular age group in mind. I defy anyone to look through the package and tell me anything to the contrary. As an aging moviegoer of 46, I would venture to say that I could see all of the above films with my 24-year-old son and we wouldn't get into an argument as to which films have more appeal to his age group than they would for mine. **Paramount Pictures** has had more than its share of adverse publicity in recent months (especially in an article in **Life** magazine) but this didn't keep them from going ahead with their production plans for 1970 and beyond. **John Wayne** gave **Paramount** a tremendous boost when he won the best actor award for **True Grit.** They fully expect to see some of their 1970 releases in the running for **Academy Awards** next spring.

* * *

NAMES THAT PASS IN THE NIGHT: **National General Pictures** reaped some good press coverage from the Toronto visit of **Corinna Tsopei** and **Clyde Dollar.** The former co-stars with **Richard Harris** in **A Man Called Horse;** the latter is a Sioux Indian historian who served as technical advisor on the film. Miss Tsopei, who was born in Greece, was chosen Miss Universe of 1964 and focused her sights on a screen career. She worked at a time at **20th Century-Fox,** but became discouraged when the only role she got was a bit part in **Caprice** with **Doris Day** and **Richard Harris.** According to a studio publicity release, Miss Tsopei gave up a promising modelling career (at $3,000 a week) to become a trainee in a talent school at which she earned a paltry $350 a week. She was at the talent school for just over a year when she auditioned for the role of the Indian maiden who marries **Richard Harris** in **A Man Called Horse.** If she did nothing else, **Corinna Tsopei** brightened a dull week for the press with her one-day visit to Toronto. It remains to be seen if her role in **A Man Called Horse** will lead to other movies, or if she resigns herself to being Mrs. Steven Zax, the wife of a Hollywood plastic surgeon . . . There are theatre managers in Hamilton who couldn't care less that the movie critic of the **Spectator** reviews their attractions only when he feels like it. But I don't share their feelings. Since **Stewart Brown** took it upon himself to ignore **Zabriskie Point, Jennie, The Brain, Scream and Scream Again** and **Fraulein Doktor, Spectator** readers were led to believe that all were not worth bothering with. But as a subscriber to his paper, I felt that Brown was negligent in his duties as a movie critic . . . **Harry J. Allen, Jr.,** of radio station **CHIC** in **Brampton,** writes that "the motion picture business really receives a shot in the arm" because his station carries Hollywood reports from **Jimmie Fiddler** 10 times a day. Allen feels that the Fiddler reports are "up to date and is the kind of program that should appeal to the motion picture distributing companies." . . . Wednesday, June 3, will be **Gordon Sinclair Day** in Toronto, and the veteran broadcaster will be honored by the city for his years in the broadcasting field. The motion picture industry would be remiss if they didn't take part in the tribute to Sinclair considering that his **Show Business With Sinclair** shows on radio station **CFRB** almost always have nice things to say about the movies. Incidentally, Sinclair will also celebrate his 70th birthday on the day he will be honored . . . Good luck to **Gary Topp,** who for the past few months has been a big help to me in covering the movie scene. I know that you'll join me in wishing him well in his new position with **Film Canada.**

An apology is due to Frank Young, left, who was not identified when the above photo appeared in the Apr. 24 edition of Canadian Film Weekly. Young is assistant secretary and comptroller of MGM Pictures of Canada Ltd., and was one of the many film industry executives who attended a recent MGM luncheon for distributors in Toronto. Shown with Young are N. A. Taylor and Bill Madden, general sales manager for MGM in the U.S.



Corinna Tsopei, Greek-born beauty, who co-stars with Richard Harris in A Man Called Horse, visited Toronto to talk to the press about the film.

Looking Ahead

Mame, the screen version of the smash-hit Broadway musical, will be produced by Ernest H. Martin, is has been announced jointly by John Calley, executive vice-president in charge of production at **Warner Bros.,** and Martin Baum, president of **ABC Pictures Corp.,** the motion picture producing subsidiary of the American Broadcasting Co.

This will be the first film for Martin, who, with Cy Feuer, has produced many of Broadway's most successful musicals, including Where's Charley?, Guys and Dolls, The Boy Friend, Silk Stockings and How To Succeed in Business Without Really Trying.

The film deal calls for Warner Bros. to produce and distribute, with ABC putting up half the negative cost. The $3,000,000 acquisition price was shared by the two companies.

Mame is expected to go before the cameras in early September. Cast and other credits have not yet been announced.

* * *

Roger Vadim will direct and Gene Roddenberry produce **Pretty Maids All in a Row** for **MGM** this summer. A look at American manners and morals, it will be Vadim's first film made in the U.S. The screenplay, written by Roddenberry and William Hanley, is based on the novel of the same name by Francis Pollini.

* * *

Barbara Bel Geddes has been signed by producer Abby Mann for a major role in the currently filming contemporary drama **What Are We Going To Do Without Skipper?** which Barry Shear is directing for **National General Productions.**

* * *

Nigel Davenport has been signed for the leading role in **MGM's No Blade of Grass,** now being filmed in London. The film, set in the near future, tells of a British family's struggle for survival in a world brought to the brink of catastrophe by environmental pollution.

No Blade of Grass is being produced and directed by **Cornel Wilde.**

* * *

Molly Picon has been signed for the major role of Yente, the matchmaker, in **Norman Jewison's** film production of **Fiddler On The Roof,** it was announced by producer-director Jewison.

Miss Picon is the second leading member of the cast to be selected. Previously announced was the Israeli actor, **Topal,** who will star as Tevye.

The film version of the international musical hit is a Mirish-Cartier production to be released by **United Artists.**

* * *

Ellen Burstyn has been signed to star opposite **Donald Sutherland** in **MGM's Alex in Wonderland.** It will be directed by Paul Mazursky from a screenplay he co-authored with Tucker, the same team that won an Oscar nomination for their screenplay Bob & Carol & Ted & Alice. Filming is scheduled to begin this month.

* * *

Bud Cort has been signed to star in the title role in **MGM's Brewster McCloud's Flying Machine,** which begins principal photography later this month in Houston under director **Robert Altman.**

Cort, who recently completed his first starring role in **MGM's The Traveling Executioner,** also appears in the soon-to-be-released **The Strawberry Statement** and was seen as the young medical corpsman in Altman's boxoffice success, **M*A*S*H.**

* * *

Peter Fonda will act and direct, and his Pando Company will produce **The Hired Hand** as an independent production for **Universal** release. An original Western drama by Alan Sharp, it will be filmed in New Mexico starting May 26.

Ontario censors drop axe on Coming Apart

The Ontario Censor Board has refused to pass the film Coming Apart. Starring Rip Torn as a psychiatrist who keeps a film diary of his sexual encounters with women, Coming Apart has not been shown publicly in Canada.

Before it was submitted for censorship earlier this year Film Canada, the Canadian distributor, invited an audience of 500 psychiatrists, psychologists, media people and film-makers to view the film and meet the director and stars in Toronto at the St. Lawrence Centre Town Hall.

Hollis Alpert in Saturday Review recognized the problems the film would have during the present period of sexploitation films. He said, "It is rather a shame that Coming Apart will attract attention because of its erotic content, when actually it represents something new and relatively significant in film-making".

No shortage of product at American International

Countering the voices of gloom which forecast the demise of the film industry, American International Pictures executives Samuel Z. Arkoff, Chairman of the Board and James H. Nicholson, President, announced the company's most ambitious release schedule for 1970-71, at a press conference at their L.A. headquarters recently, a total of 32 pictures to hit the market between May of this year and the end of April 1971. Fulfillment of the entire project is supported by the fact that 27 of the films have already been completed and 5 are currently shooting or in pre-producion stages. The flow of product will offer an average of 3 titles a month to industry's exhibitors.

The company, which recently announced an accelerated spurt of production activity for the 6-month period ending in September is committed to maintain the brisk production pace for the balance of the year and will also have product from the 43 pictures recently acquired for release from Commonwealth-United to supplement its catalog.

"We are aware of the current dilemmas of the industry's major producers," the pair said. "Their re-appraisals of budgets, star categories and story properties are understandable but many have gone into a temporary hiatus. It will result in another draught of available product for the exhibitor, just as it has done in earlier crises. And, as before, by offering a constant rhythm of releases, AIP exchanges will help fill the gaps."

Theatre For Sale
Niagara-on-the-Lake

Brock Theatre property offers an outstanding investment as it is equi-distant between St. Catharines and Niagara Falls, Ont. It is the only theatre outside of these two cities, and can serve the towns of Virgil, Queenston, St. David's and the surrounding heavily-populated area.

The presence in the town of the Shaw Festival and Canadian Mime Theatre attracts visitors from all over the U.S. and Canada during the summer.

The building was originally built as a vaudeville house, so retains its stage and loft for presenting plays. Seating capacity is 405, and it is presently used as a completely-equipped movie theatre. Full basement could be converted to rehearsal rooms, prop storage and commercial social centres. Priced at $45,000 this is an outstanding value. For further information, phone Helen Massiah at 1-416-467-7805 or Reg W. Hopkins, Ltd., Realtor, at 1-416-684-6328, or write to the above at 85 Russell Ave., St. Catharines.

The pair also note the new industry thinking towards curtailing investment in showcased blockbusters in putting the money into more lower-budgeted films. "We have always questioned the wisdom of those 'go-for-broke' projects and are gratified to see the industry return to the policies we have followed ever since our company's formation. Quality product has never been measured in dollar cost. If that extra money is spent in providing more films of varied appeal, so much the better."

Diversity is the key-note of the new AIP program, Nicholson and Arkoff state. "We have chosen stories covering a much wider spectrum of audience taste this period and the variety of subjects gained from Commonwealth United product will make the choices for the exhibitor that much easier."

$1-million mark near for Airport in Canada

Universal's Airport is closing in on the $1,000,000 mark in Canada ($948,596), establishing boxoffice and near boxoffice records in its 10 situations to date.

After six weeks at the Odeon Carlton in Toronto, the film has rolled to $233,631, while in Montreal, at the Atwater, the 35-day figure has reached $117,450.

After six weeks at the Odeon in London, it has amassed $89,151, an all-time theatre record, previously held by "Thunderball."

In Calgary, at the Grand, the film has grossed an outstanding $81,048 in 36 days, while at the Rialto, in Edmonton, it has registered $71,075 in 37 days. In six weeks in Hamilton's Capitol Theatre, it has scored $80,599; $61,694 in six weeks in Ottawa's Somerset; an outstanding $96,415 in 36 days in Vancouver's Odeon; $54,159 in the same number of days in Victoria's Odeon; and $63,374 in 36 days at the Garrick in Winnipeg.

Film Canada increases its 35mm library

Film Canada in Toronto recently announced the distribution rights to a number of Canadian and foreign films: The Night of the Nun (Czech), Quebec My Love (Canada), Iconostase (Bulgaria), Legend of the Witches (Britain), Two Or Three Things I Know About Her (France), The Last Act of Martin Weston (Canada/Czech), Fifties Trip—Sixties Trip (Canada), Coming Apart (U.S.A.), Rebellion (Japan), Calcutta (France).

Telefax WESTERN UNION Telefax

CALL LETTERS FML | PAID | CHARGE TO REDSTONE MANAGEMENT

April 24, 1970

Mr. Frank Yablans
General Sales Manager
Paramount Pictures Corp.
1 Gulf+ Western Plaza
New York, N. Y.

Last night at a sneak preview held at our Circle Theatre in Boston, I witnessed the motion picture triumph of this decade. Indeed it was not just a film. It was, as they say, a happening--an event. It was a staggering emotional experience. It was CATCH-22.

Humor and tragedy vied with each other on the motion picture screen to capture the minds and hearts of the audience, and one could feel the audience swept away in the full gamut of emotional experience.

Mike Nichols had actually captured the soul of the audience with a directorial brilliance perhaps never before revealed on the screen. And so an audience which during the early part of the film repeatedly broke out in laughter with the dry black humor--indeed with the tragic absurdity of our times--this same audience minutes later was stunned into silence, and ultimately left the theatre subdued, emotionally drained, actually weakened by a motion picture experience.

Something else happened last night at the Circle. As word spread from mouth to mouth that CATCH-22 might be seen at this theatre, the response became so overwhelming that it was actually necessary in order to avoid a riot to sneak preview this film a second time late at night.

What else can be said. Mike Nichols is in fact a genius. CATCH-22 is in fact a masterpiece. Congratulations go to Mr. Nichols and all the creative talent who participated in this event, and also to the production and executive management of Paramount and Gulf & Western for bringing to the motion picture screen a motion picture triumph.

SUMNER M. REDSTONE, PRESIDENT
NATIONAL AMUSEMENTS, INC.